Marg^t Eliz^h Beetson

IL PRINCIPIO

Or a Regular Introduction to playing on the

HARPSICHORD or ORGAN

by

DR NARES

Organist and Composer to

HIS MAJESTY

and Master of the Children of the

Chapel Royal

LONDON Printed and Sold by WELCKER N° 17 Gerrard Street St Ann's Soho
Where may be had by the same Author. A Treatise on Singing. his 2^d Book of Lessons. &c. &c. &c.

Organ

Geo. Morley,
Wing [illegible] (From Erard's)
[illegible] Place
[illegible]

It has long been matter of Wonder to the Lovers of Muſic that no regular Introduction to the Art of Harpſichord playing has ever been offered to the Public. A Work of this kind would be very uſefull, particularly in Boarding Schools. not ſuch an Introduction as ſhould be confined to the meer Rudiments of the Science, but rather a ſet of Leſſons ſo adapted and diſpoſed as to conduct the Scholar ſtep by ſtep from the firſt Eſſays of playing to the Execution of difficult Muſic. After which Period the Compoſitions for the Harpſichord are ſo numerous and ſo excellent that a Maſter can be at no Loſs to ſatisfy his own Taſte or that of his Scholars. But at firſt, Taſte is not the only Object, and many Pieces of Muſic which are highly pleaſing, are at the ſame time highly improper for a Beginner, who has certain neceſſary difficulties to combat, which can only be ſurmounted by means of Practice and Application properly directed.

As the Fingers are by Nature very unequal in ſtrength, the Hand ought to be regularly trained, and prepared gradually for the Execution of paſſages which are unavoidably difficult from that natural imperfection. from this Circumſtance ariſes the difficulty of the Shake, which cannot be too cloſely attended to at firſt, to prevent bad and careleſs Habits. great Care ought to be taken not to ſhake ſwifter than the weaker Finger can go with Eaſe: by obſerving which Rule, the Shake, whether ſlow or quick, will be what it ſeldom is, a fine even uniform Motion, and capable of being improved to the greateſt Perfection. Beſides the neceſſary difficulty of the Shake itſelf, another obſtacle ariſes from the contrary motion of the Hands, when the Shake is to be accompanied by a moving Baſs.

The Learner therefore having in ſome degrees ſurmounted the mere Shake by practicing it alone, or at proper Pauſes in the Muſic, ought next to try it accompanied by ſome Notes in the Baſs that move ſlow, and in even Time. for all quick Notes and uneven Time in the Baſs, add difficulty to the Shake.

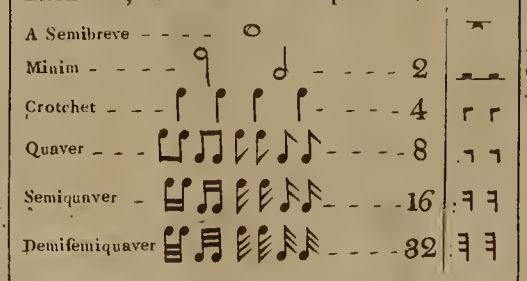
Theſe, and many other Circumſtances, well known to all the beſt Maſters, and ariſing from the nature of the Hand, the Inſtrument, the Proportion, and Characters of Time, render it neceſſary that thoſe who are deſirous of playing well and ſoon, ſhould begin with a regular courſe of Leſſons, calculated to lead the Scholar ſtep by ſtep through all the Difficulties of Time, to exerciſe the defective parts of the Hand, and to prevent all thoſe idle Indulgencies of the weak Fingers, which if ſuffered to grow into Habits become great Obſtacles to rapid and elegant Execution. Nothing is worſe calculated to promote theſe Ends than the indulging of Beginners in favorite Airs of their own chuſing, an Inconvenience which moſt Maſters have experienced and complained of, without being well able to avoid it, for want of ſome fixed and received form of Beginning.

On theſe and ſimilar Conſiderations the following Work was drawn up, and is offered to the Public with ſome confidence, being the reſult of many Years experience, and a carefull Attention to thoſe obſtacles and difficulties which it is intended to remove and alleviate. It would be ridiculous to aſſert that theſe cannot be ſurmounted without ſuch a method, but it is evident that they may be more effectually oppoſed by a regular courſe of Leſſons compoſed with that particular view, than by a deſultory and irregular Practice. In the Principio therefore, this Point has been chiefly regarded, but it is hoped that the Leſſons are at the ſame time ſufficiently enlivened by pleaſing Air and Harmony to make the Scholar ſome amends for this Conformity to neceſſary Rules and Method.

The Author has not the Vanity to imagine that this Attempt is perfect in its kind, but being convinced that it may be uſefull, and that a Book of regular Introduction is much wanted, he will venture to recommend this Work Executed as it is, till ſomething more perfect on a ſimilar Plan ſhall be produced.

F in Alt or altus
E la
D la fol
C fol fa
B fa mi
A la mi re
G fol re ut — The Treble Cliff
F fa ut
E la mi
D la fol re
C fol fa ut — the Mean Cliff
B fa mi
A la mi re
G fol re ut
F fa ut — the Bafs Cliff
E la mi
D fol re
C fa ut
B mi
A re
G mmat
F double or infra

The Notes, their Names and Proportions, Refts



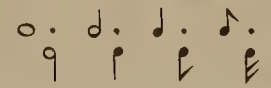
The Scholar ought not only to get this Table of Notes by Heart, but learn to beat the Notes in Time, till he has an exact Idea of their Proportions, this not only imprints the Table ftronger on his Memory, but lays an excellent Foundation of Time.

N.B. a Speck or Dot after any Note makes it half as long again. this Rule to thofe that love Study is fufficient direction; but I have found by experience the following Rule is a better Guide in general.

Example

The Speck of
- A Semibreve is a Minim
- A Minim is a Crotchet
- A Crotchet is a Quaver
- A Quaver is a Semiquaver

Example



The Marks of Time

Common Time *or equal Time* C ¢ 2/4

Triple Time 3/2 3/4 3/8 *is uneven*

A Bind

A Pauſe

A Flat ♭

A Sharp #

A Natural ♮

The Regular Flats

B	E	A	D
1	2	3	4

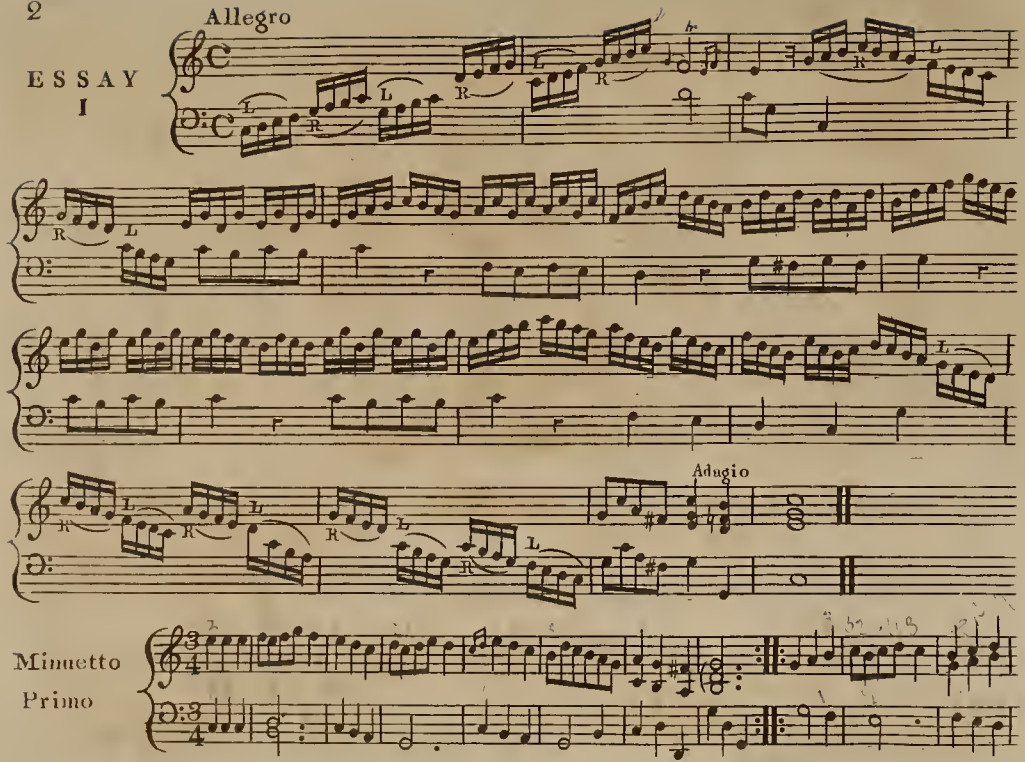
The Regular Sharps

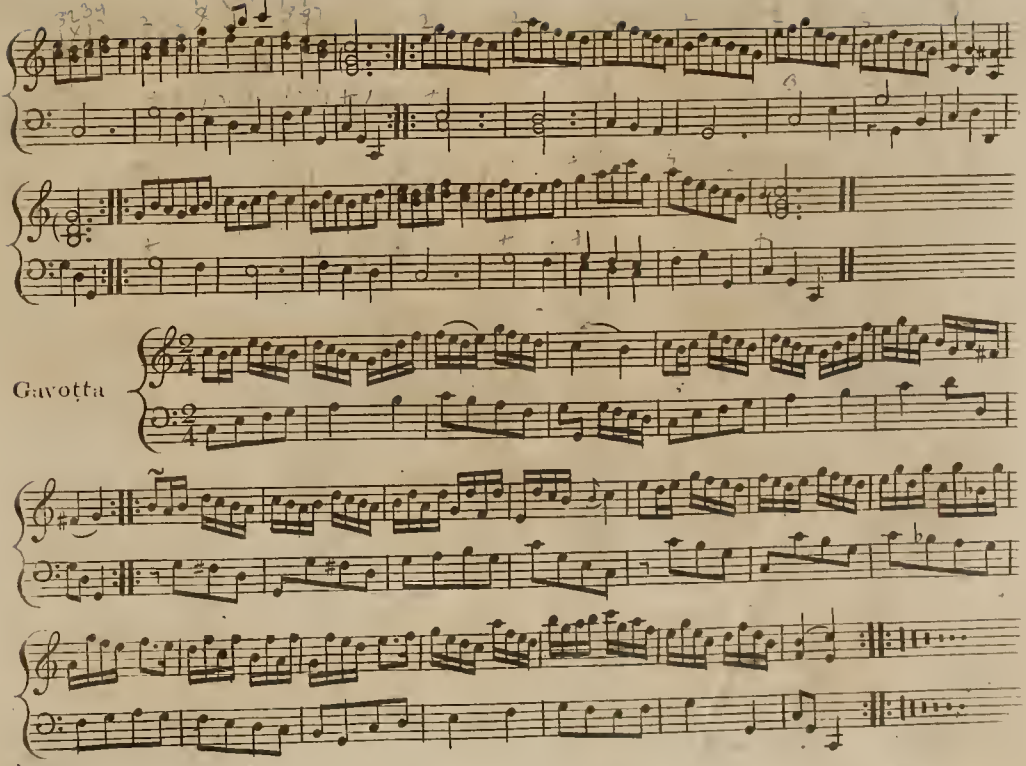
F	C	G	D
1	2	3	4

A Shake ~. A Trill ≈.

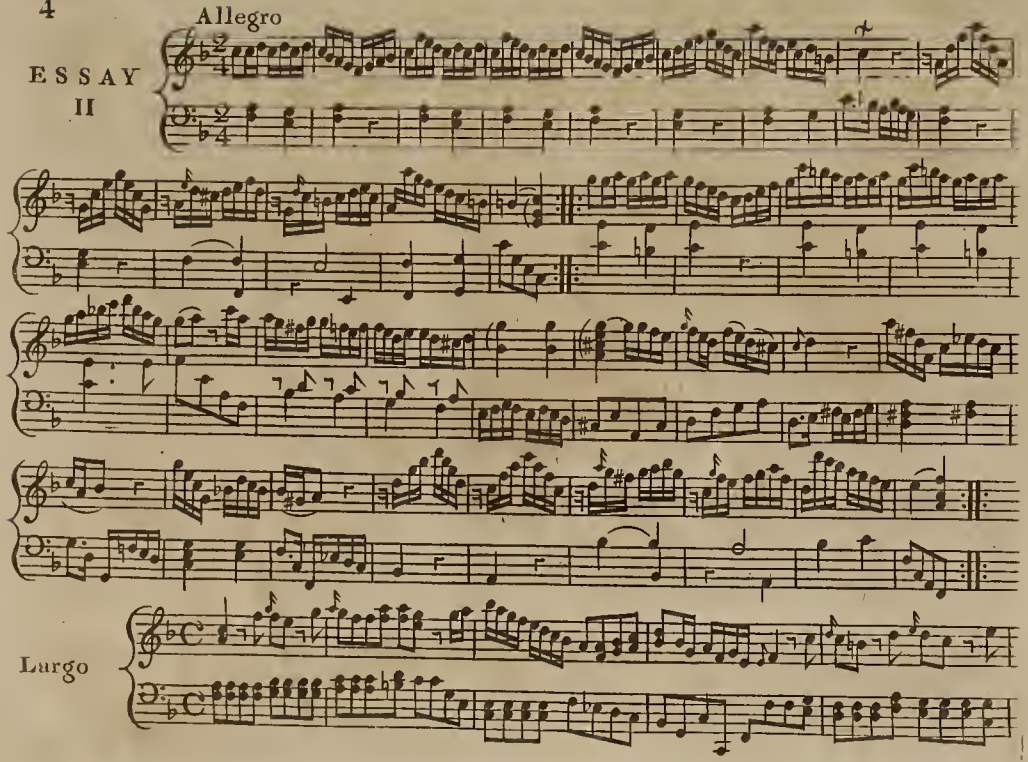
A Turn ∾. A Beut ∝.

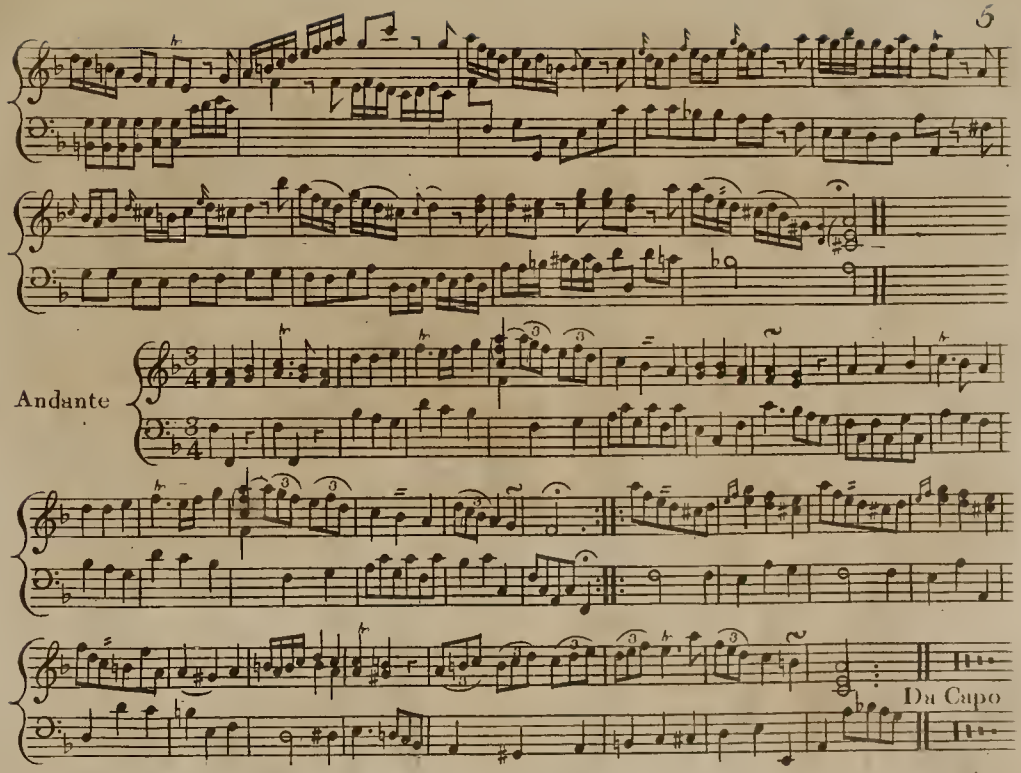
ESSAY I



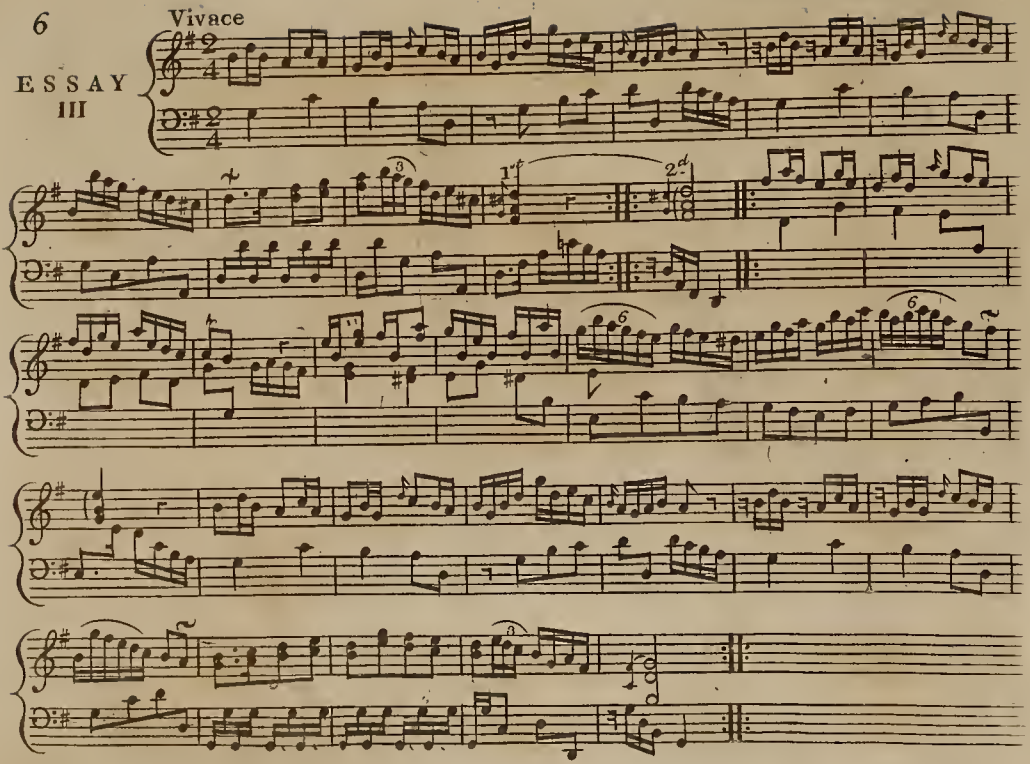

Gavotta

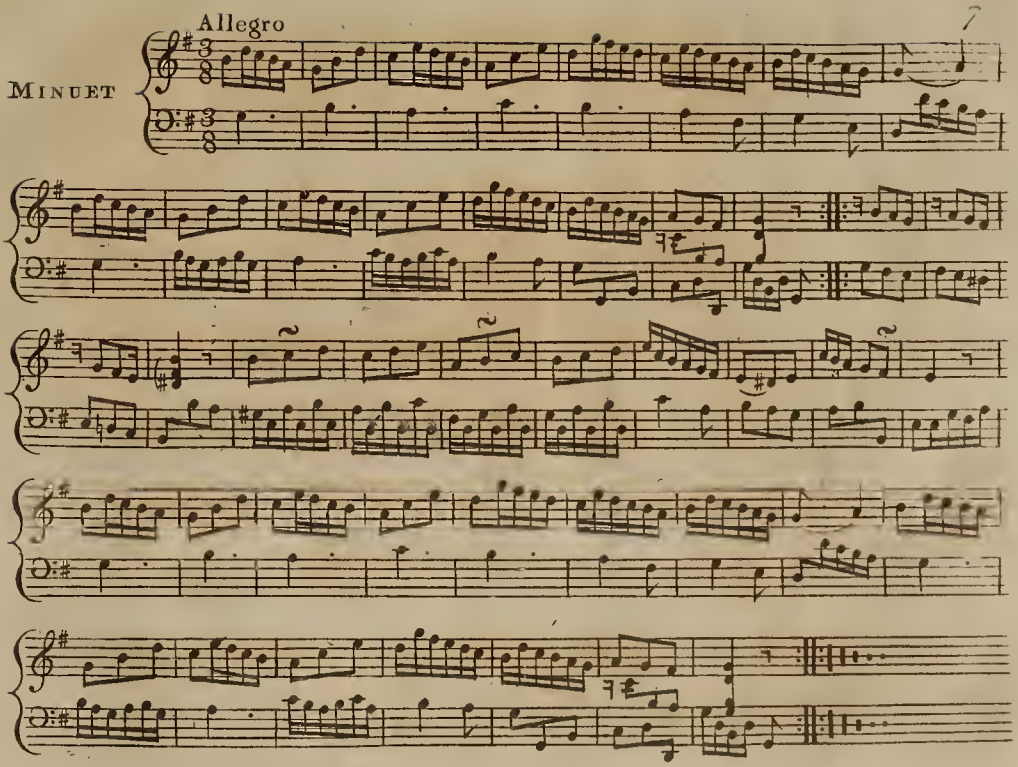
ESSAY II

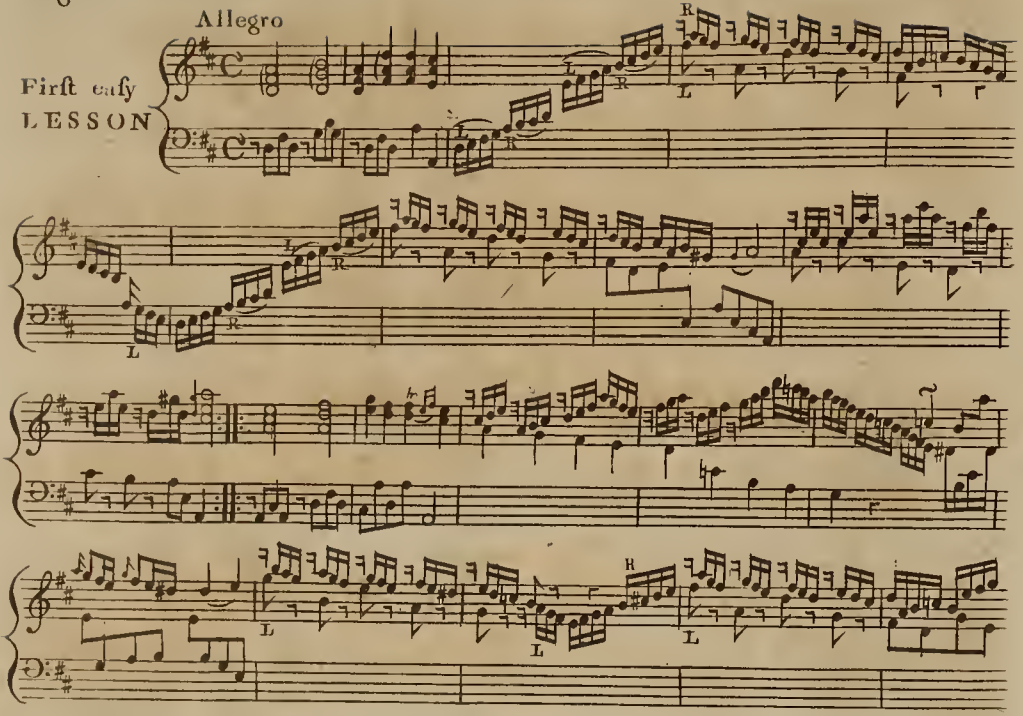


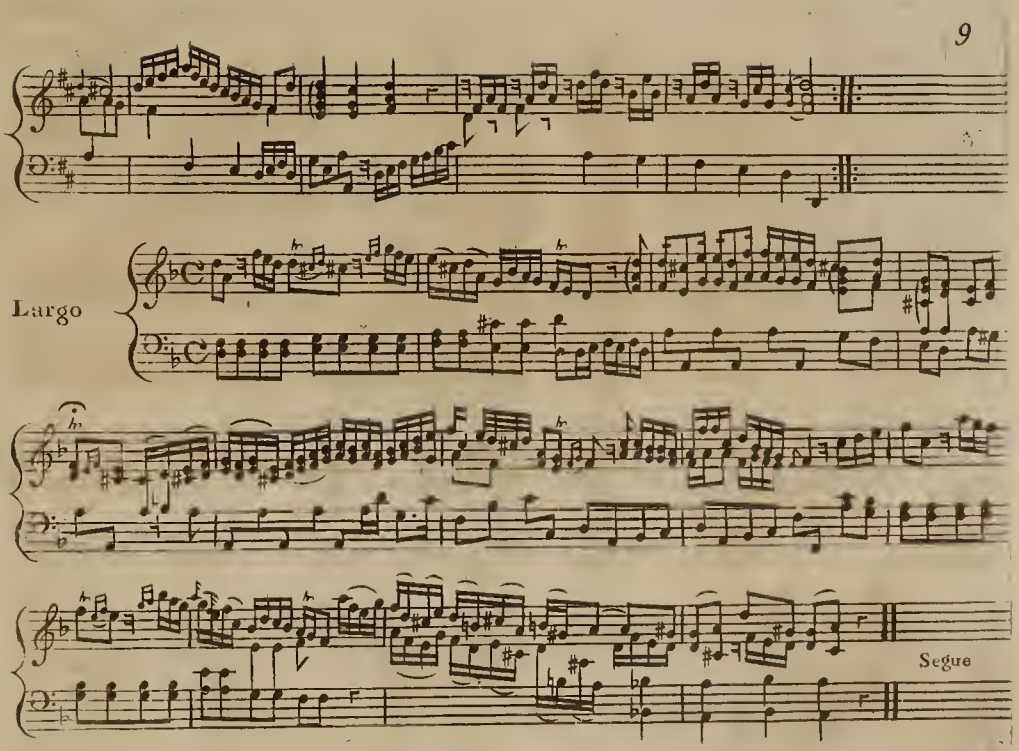

Andante
Da Capo

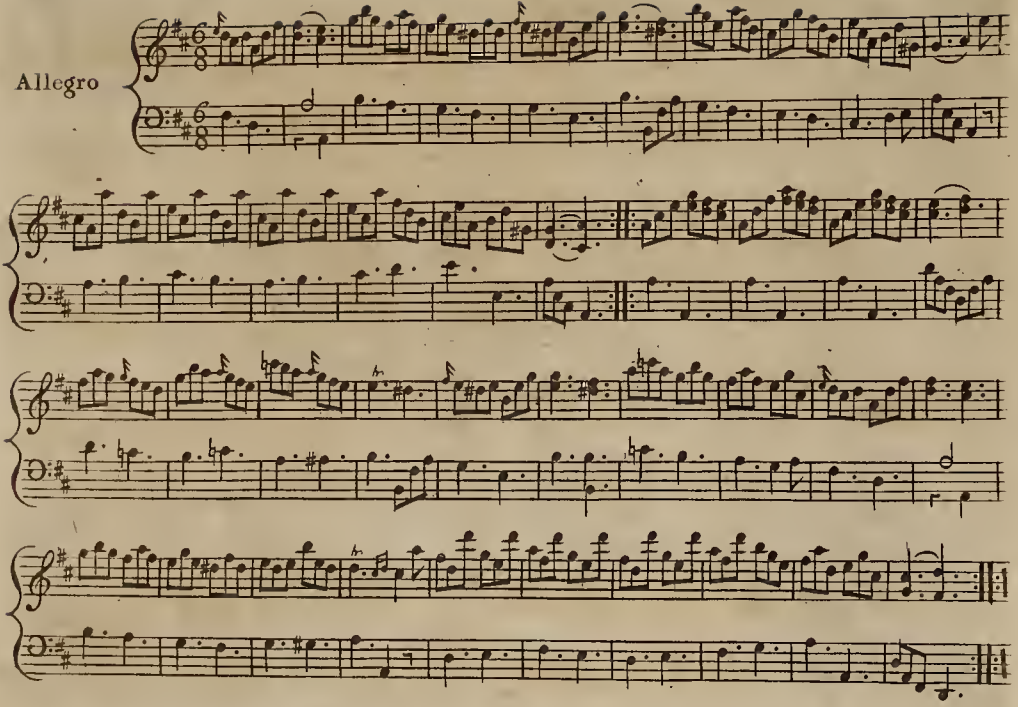
ESSAY III




Allegro
Minuet

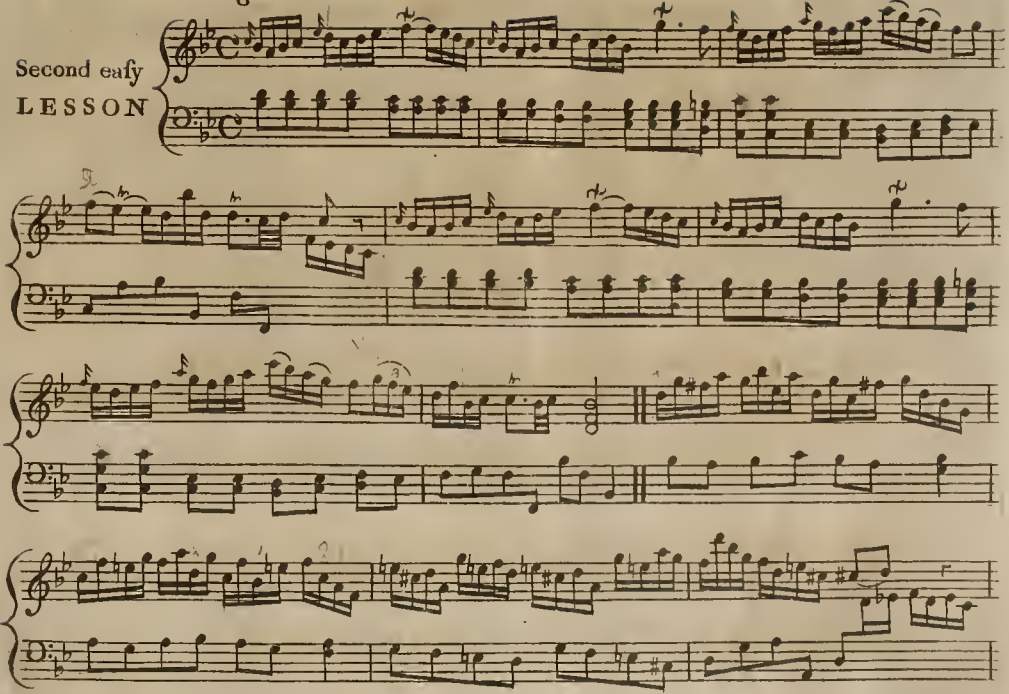

Allegro
First eaſy
LESSON

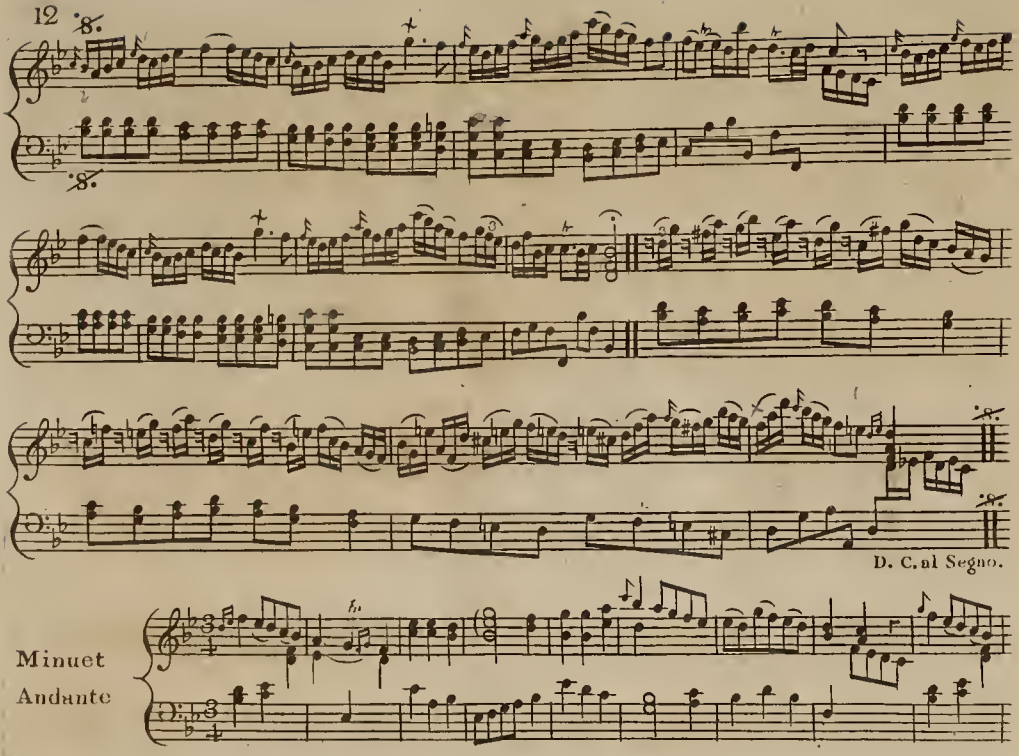

Largo
Segue

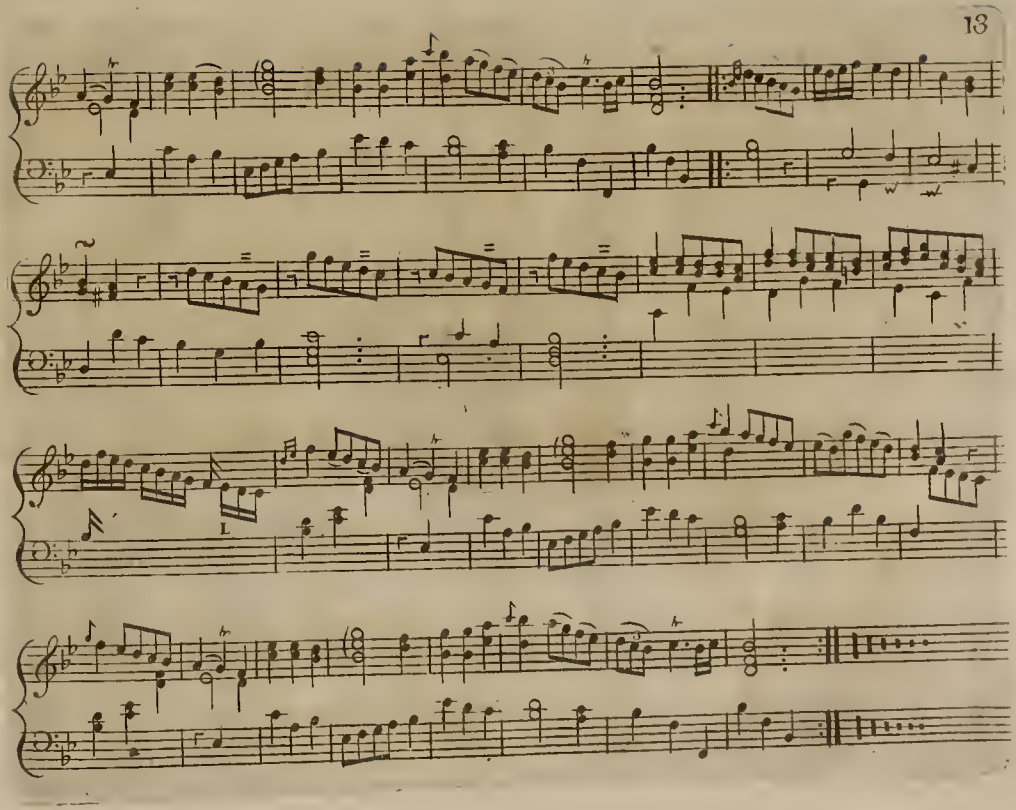

Allegro

Allegretto

Second easy
LESSON

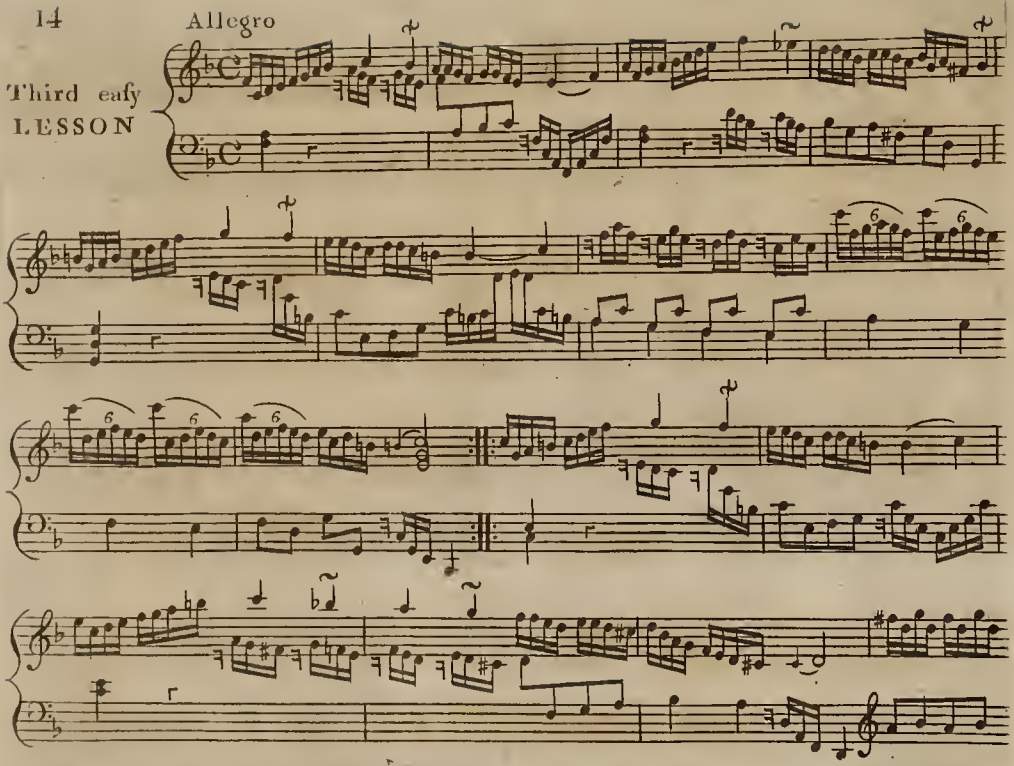


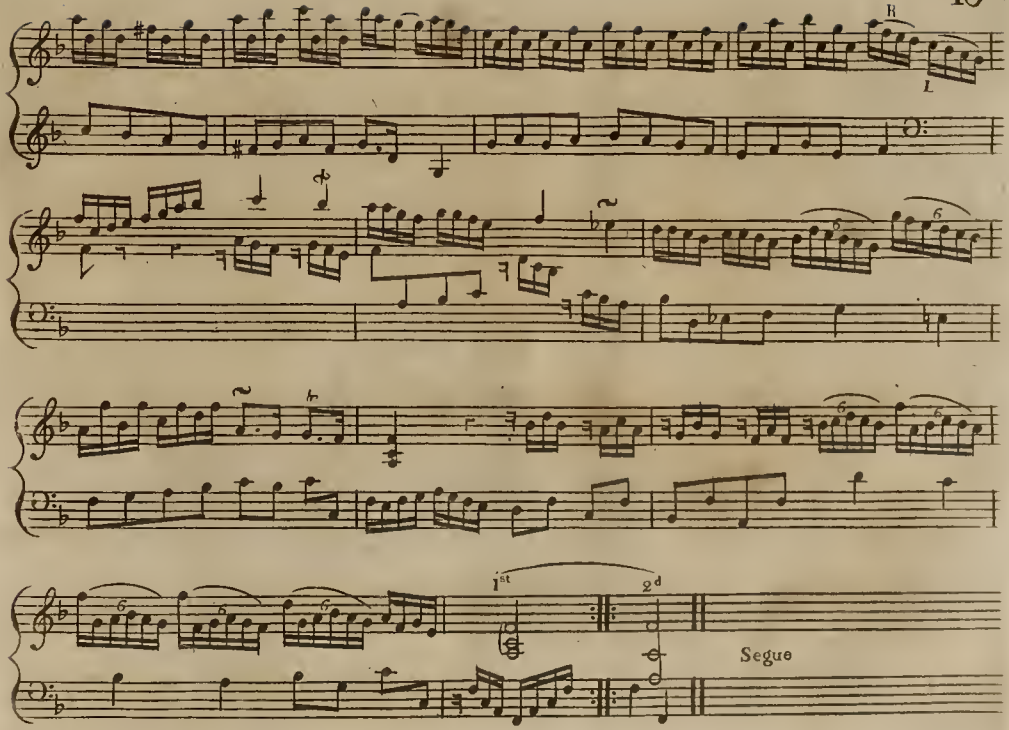

8.
8.
D. C. al Segno.
Minuet
Andante

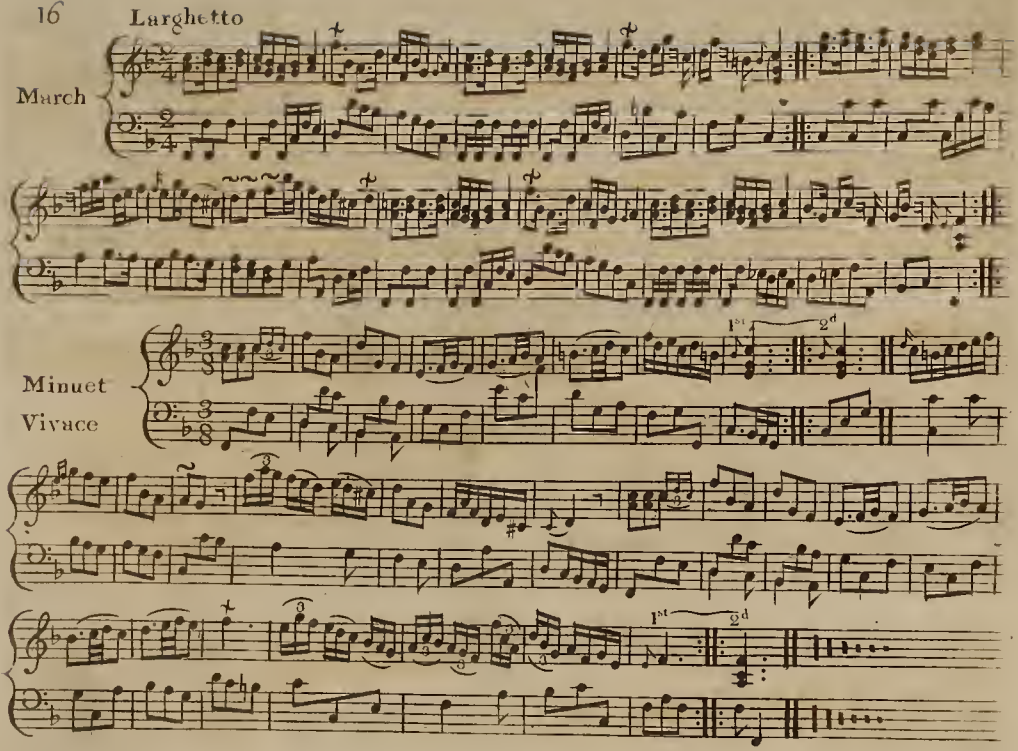


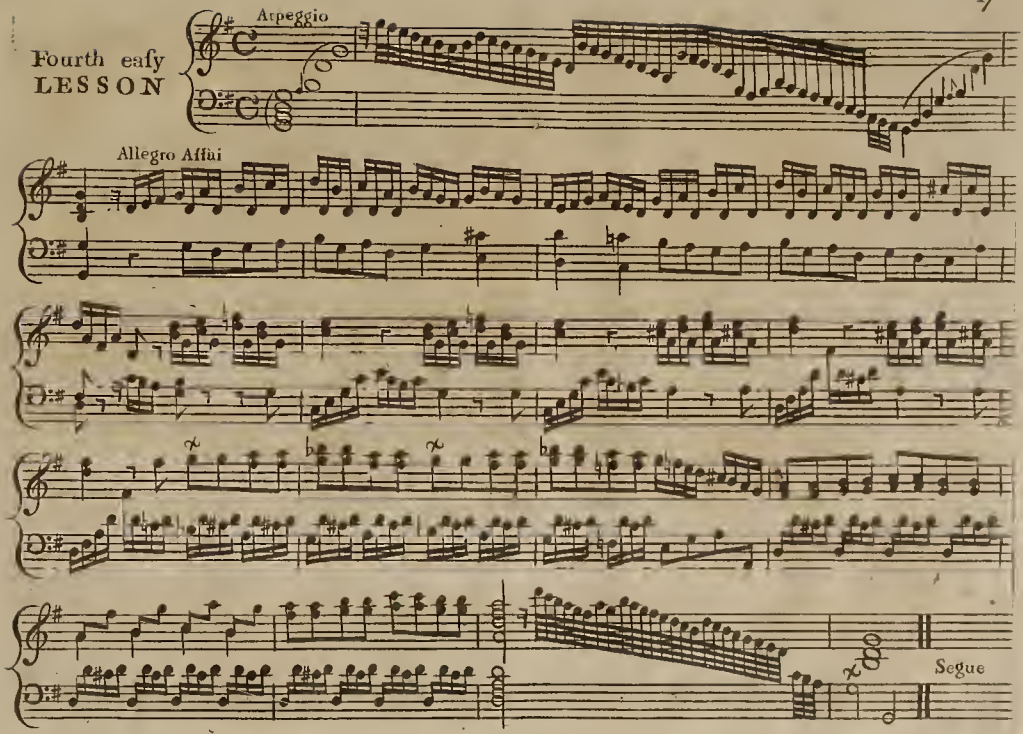
Third eafy
LESSON

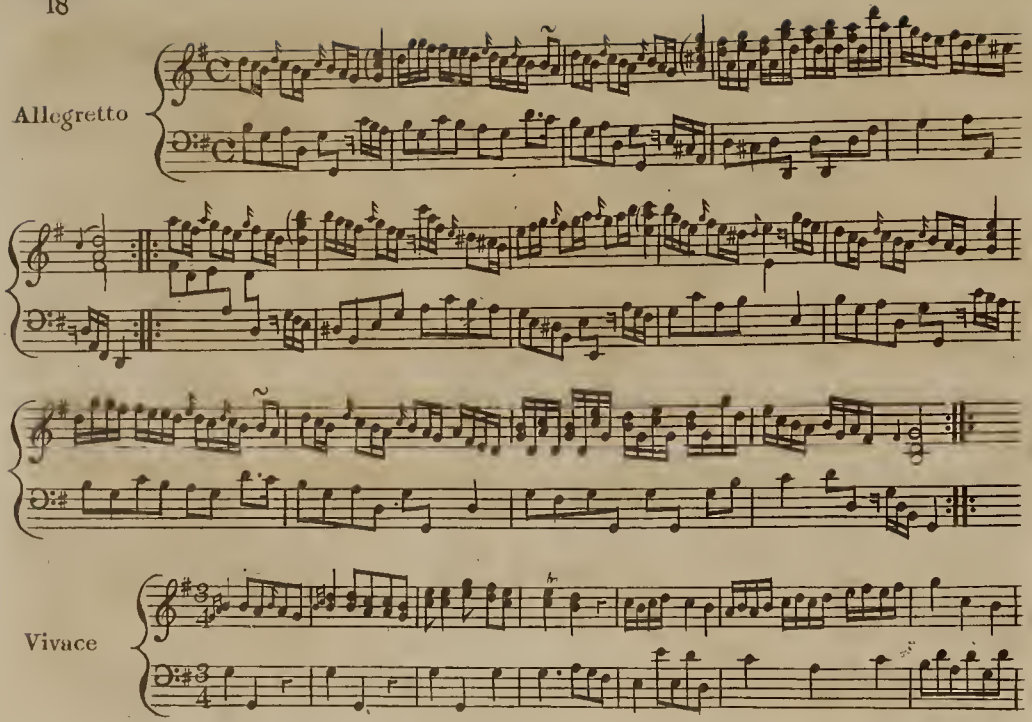
Allegro

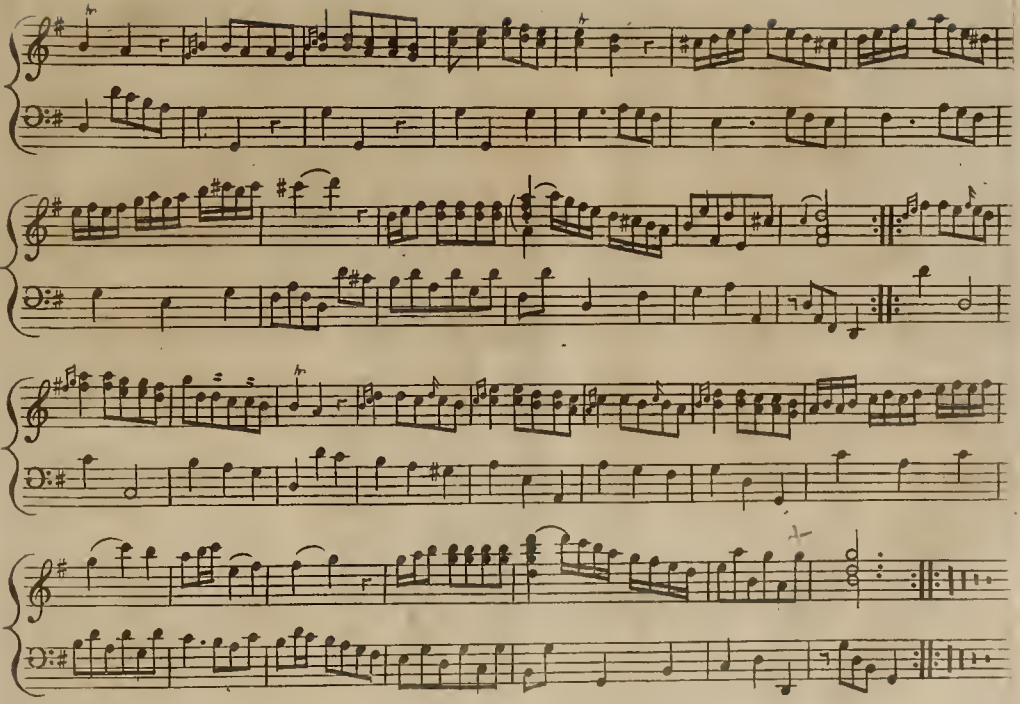



R
1st
2d
Segue


Larghetto
March
Minuet
Vivace
1st
2d

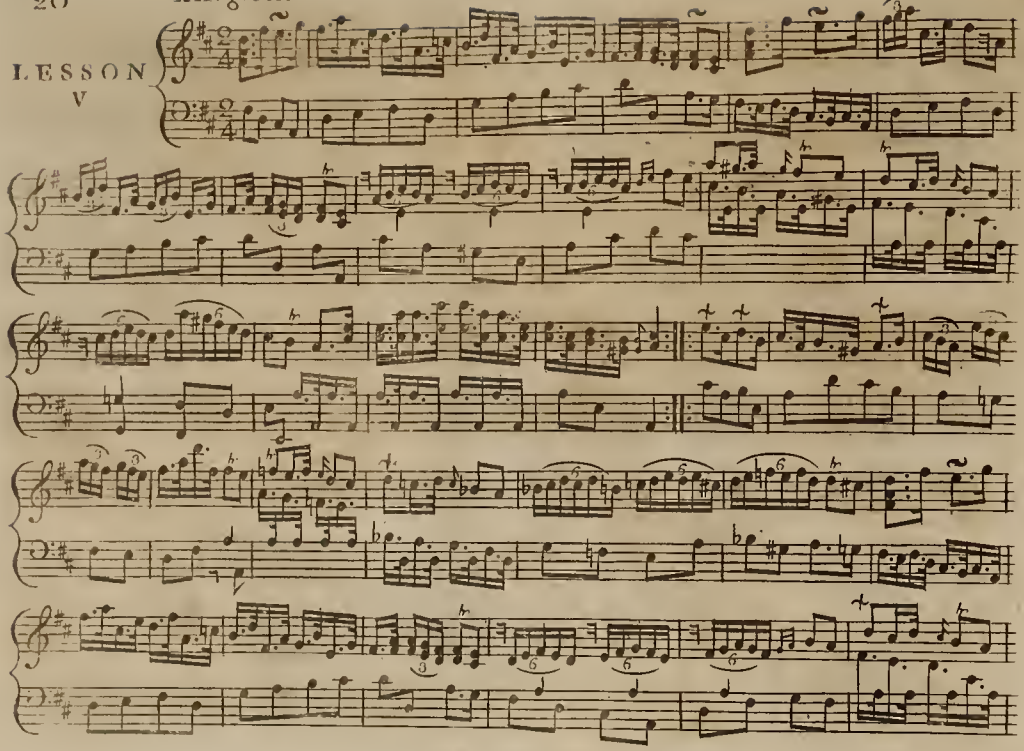

Fourth eafy
LESSON
Arpeggio
Allegro Affai
Segue

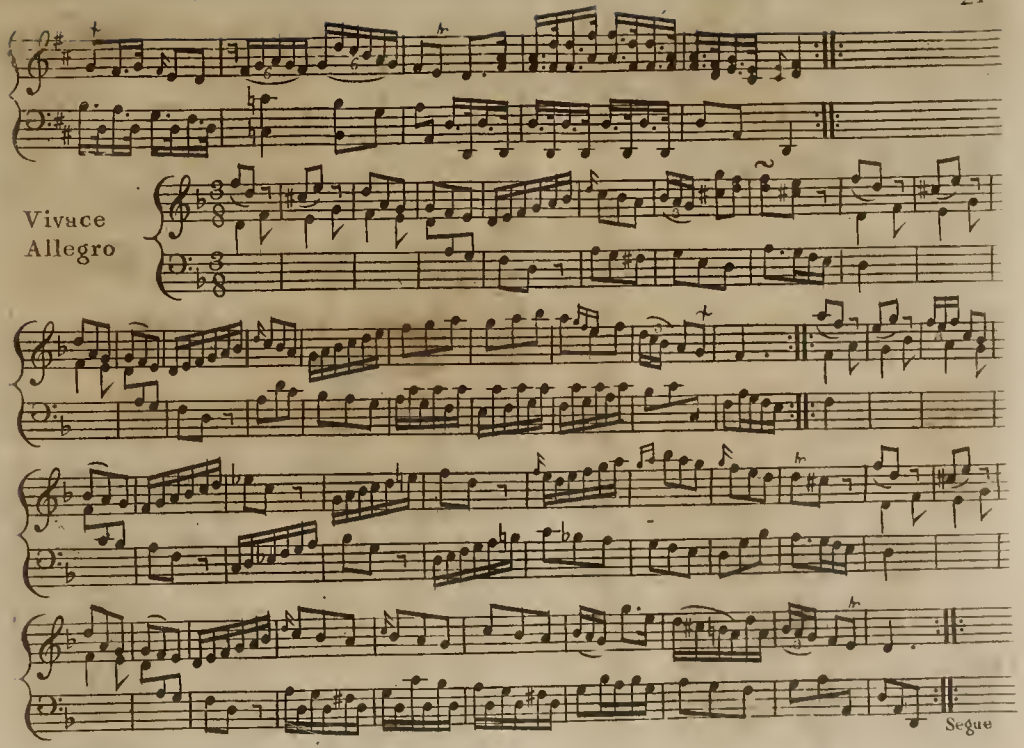

Allegretto
Vivace



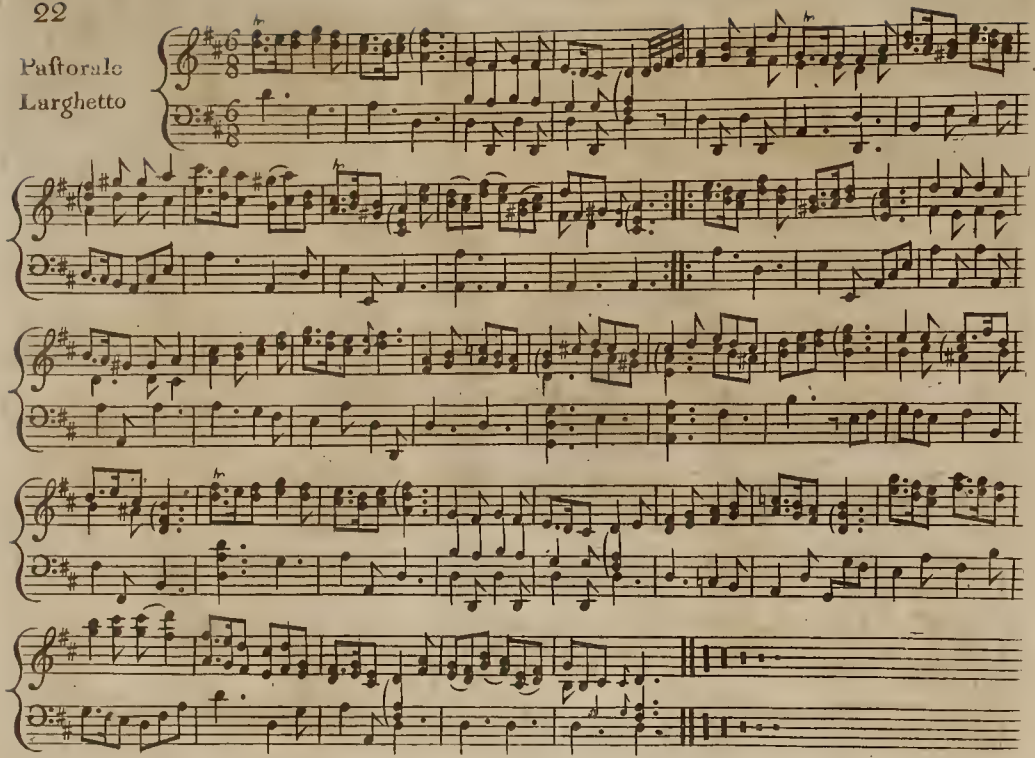
Allegretto

LESSON V



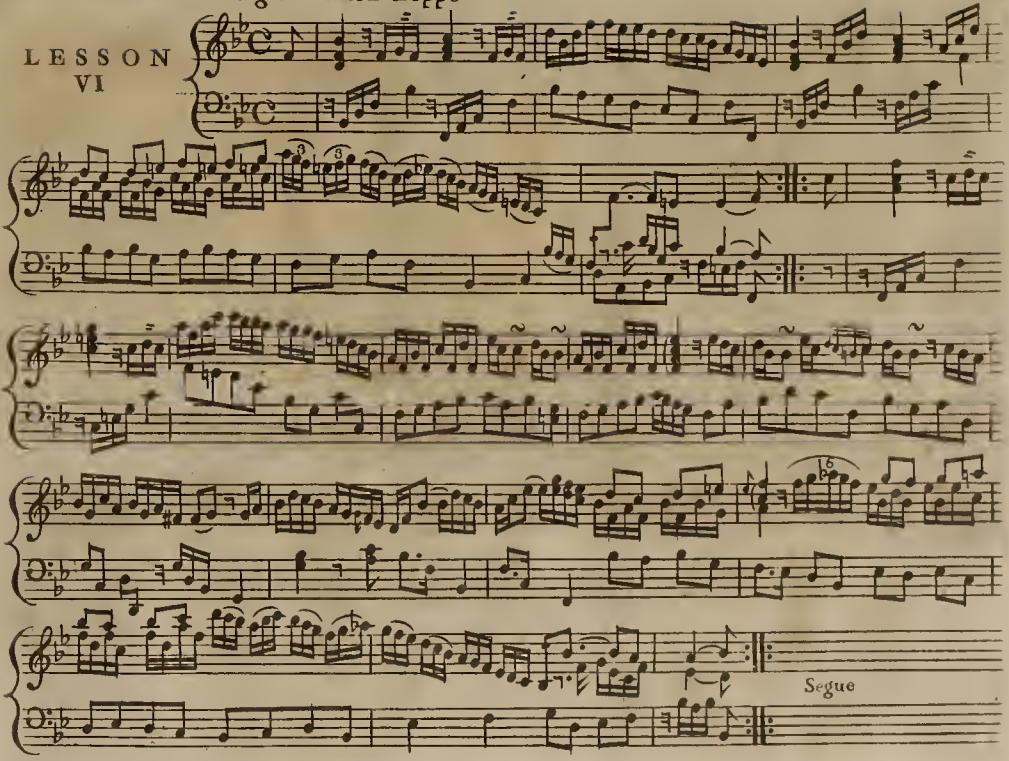

Vivace
Allegro
Segue

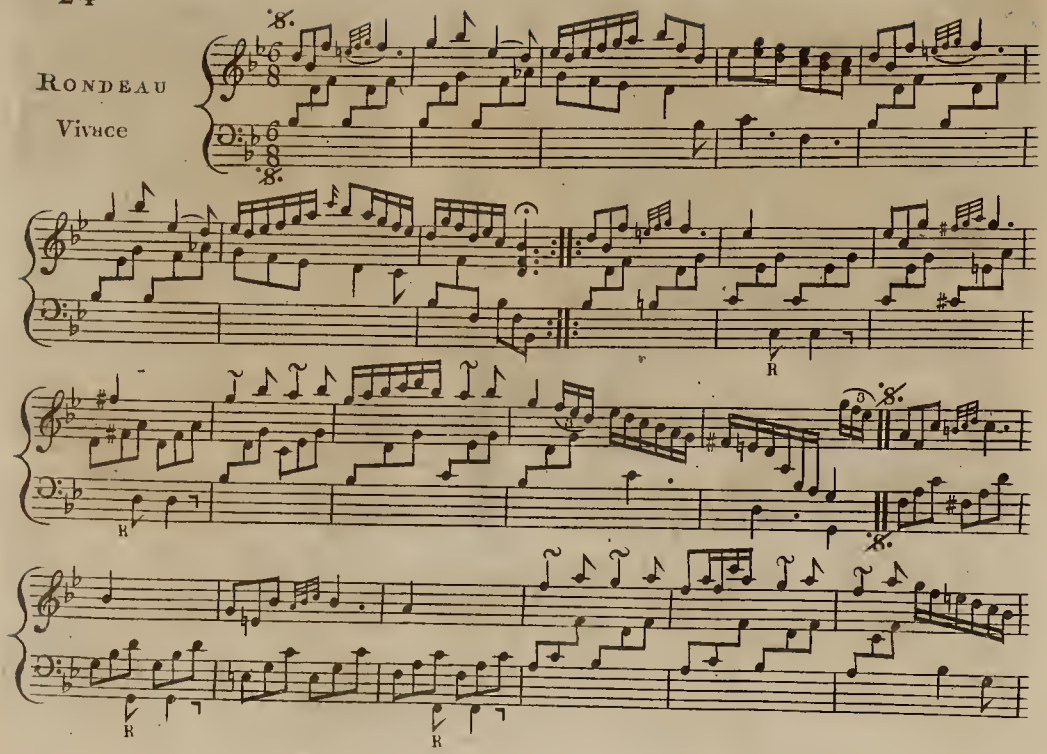
Paſtorale
Larghetto

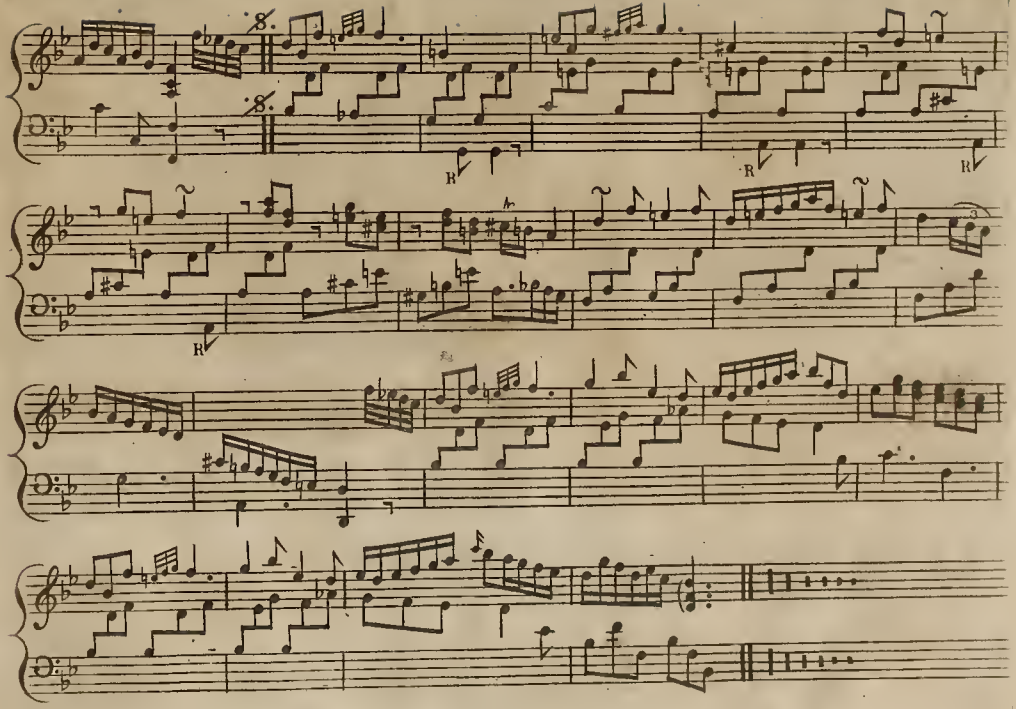


Allegro ma non troppo

LESSON VI

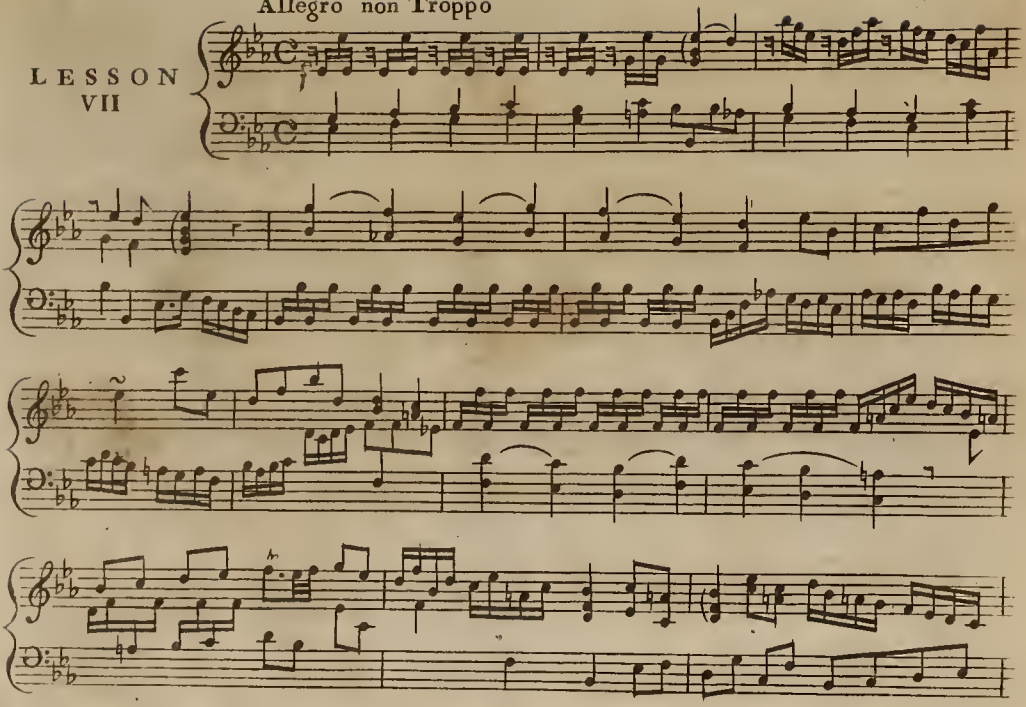


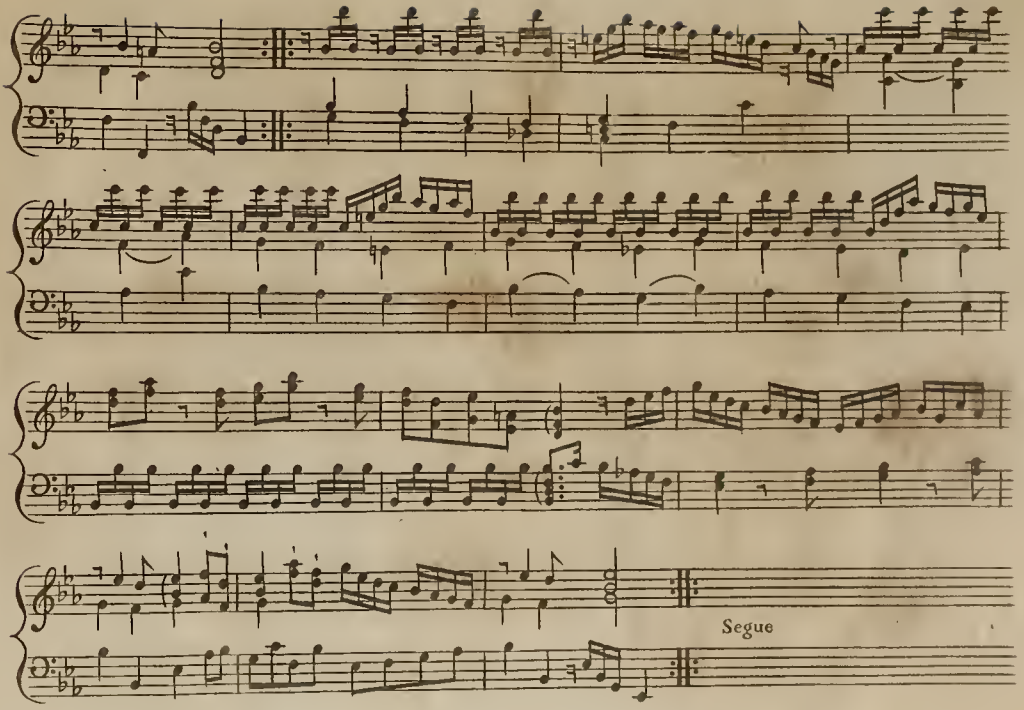

Rondeau
Vivace
R
R
R

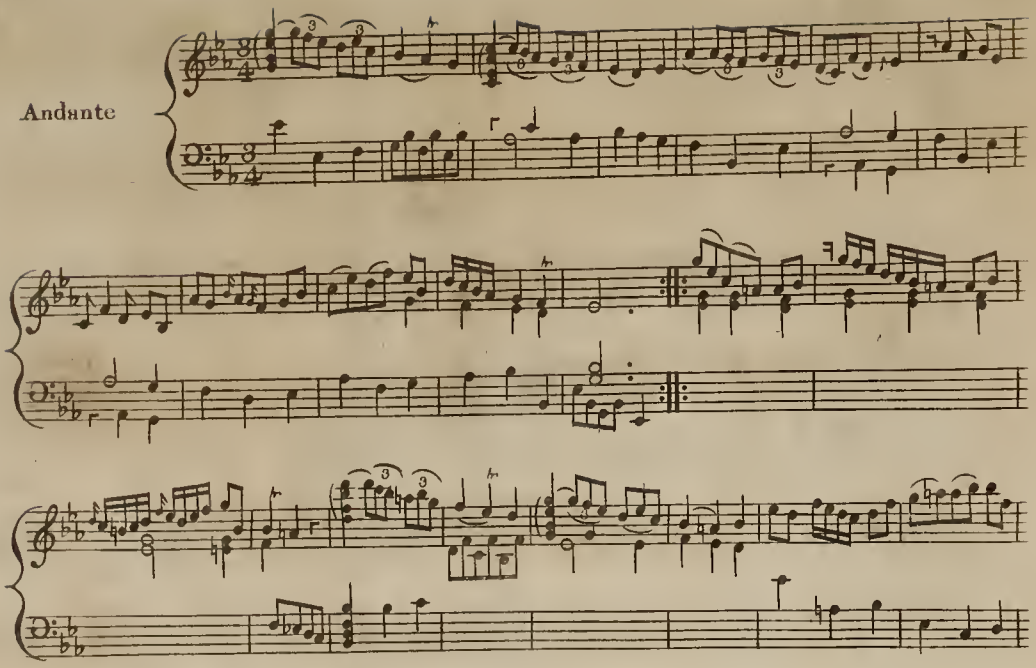

8.
8.
R
R
R
R
3

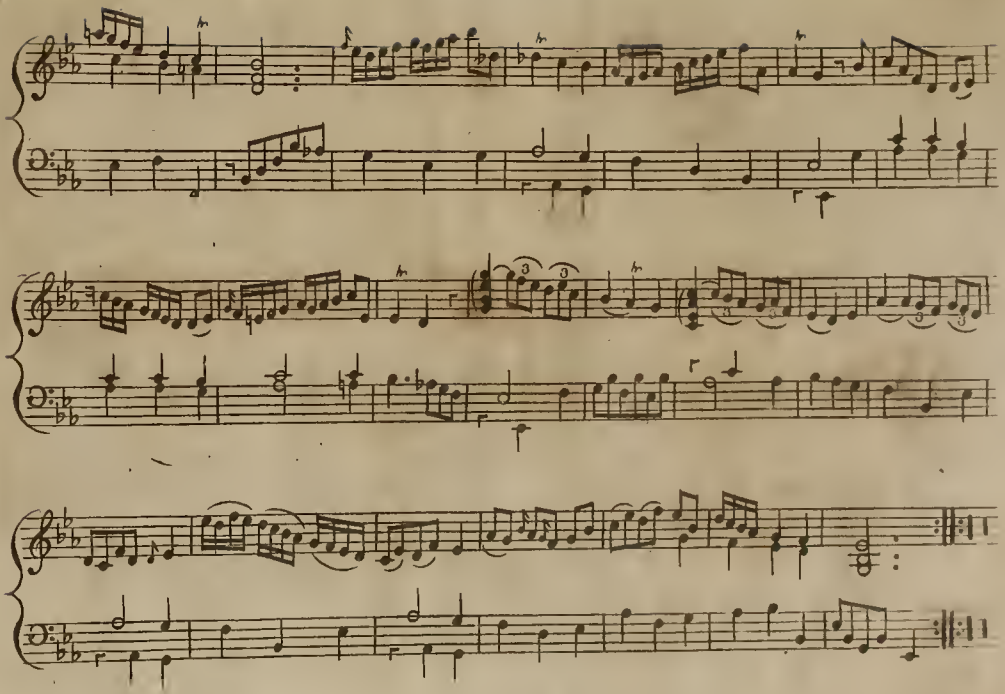
LESSON VII

Allegro non Troppo



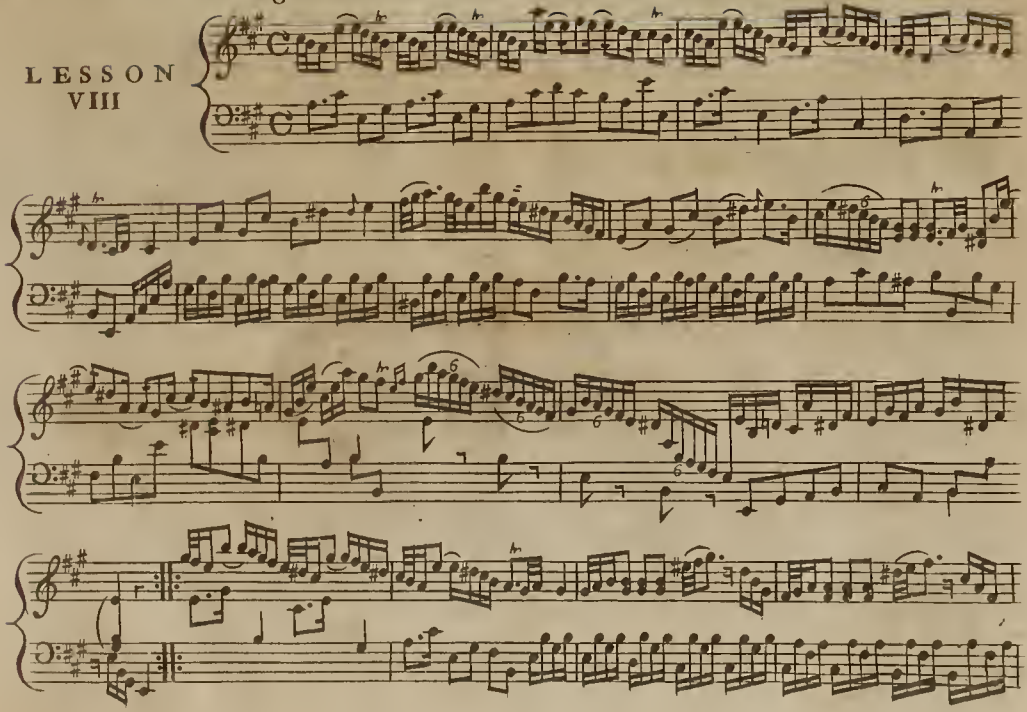

Segue

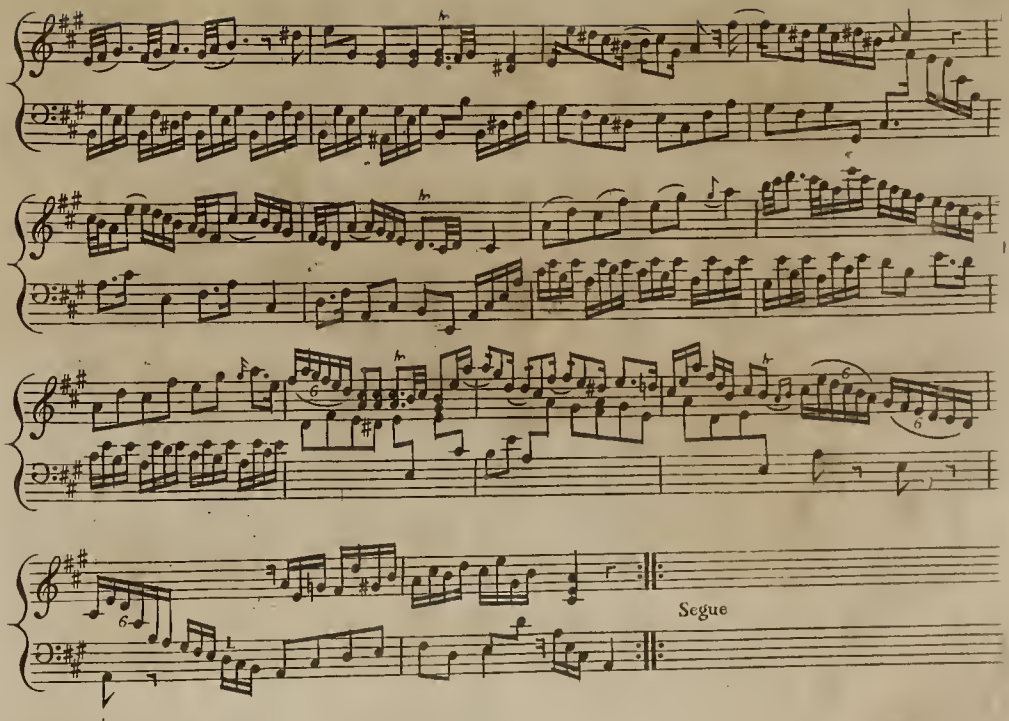

Andante



Allegro Moderato

LESSON VIII

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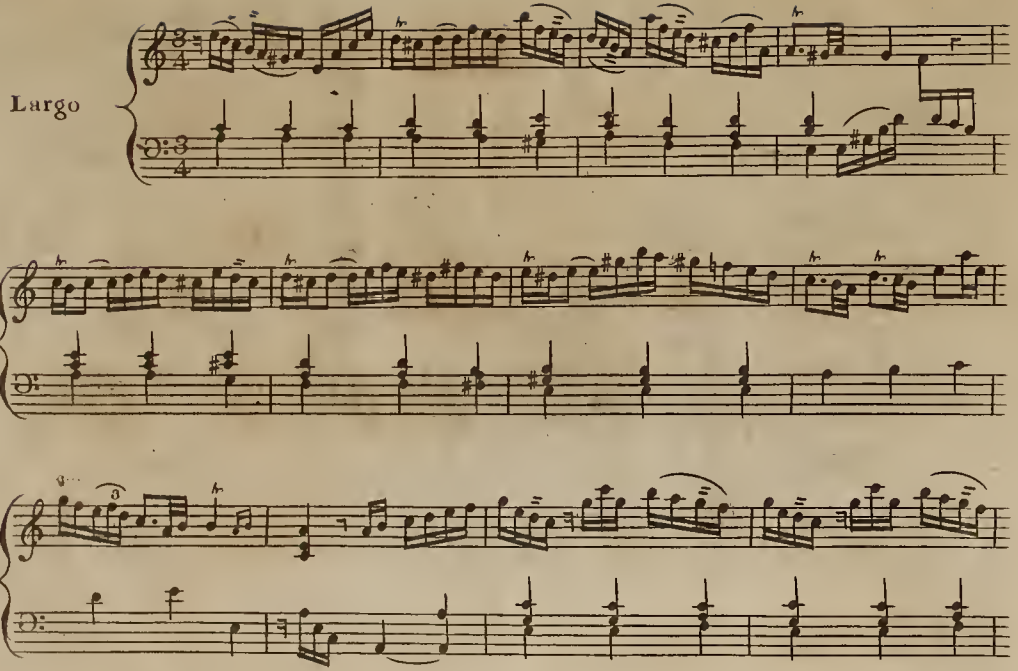
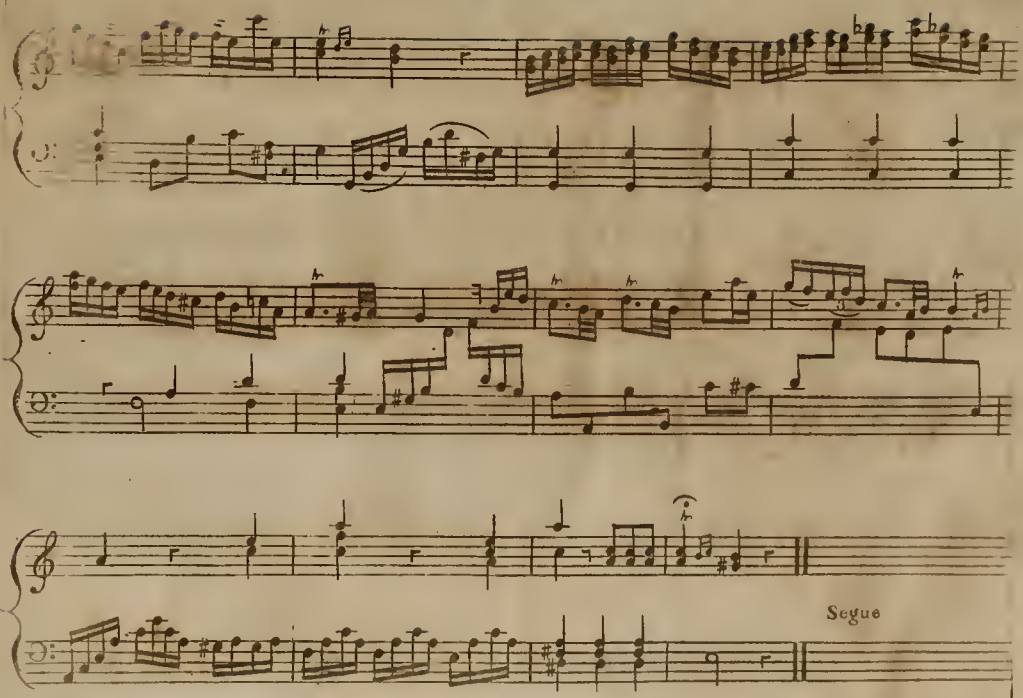
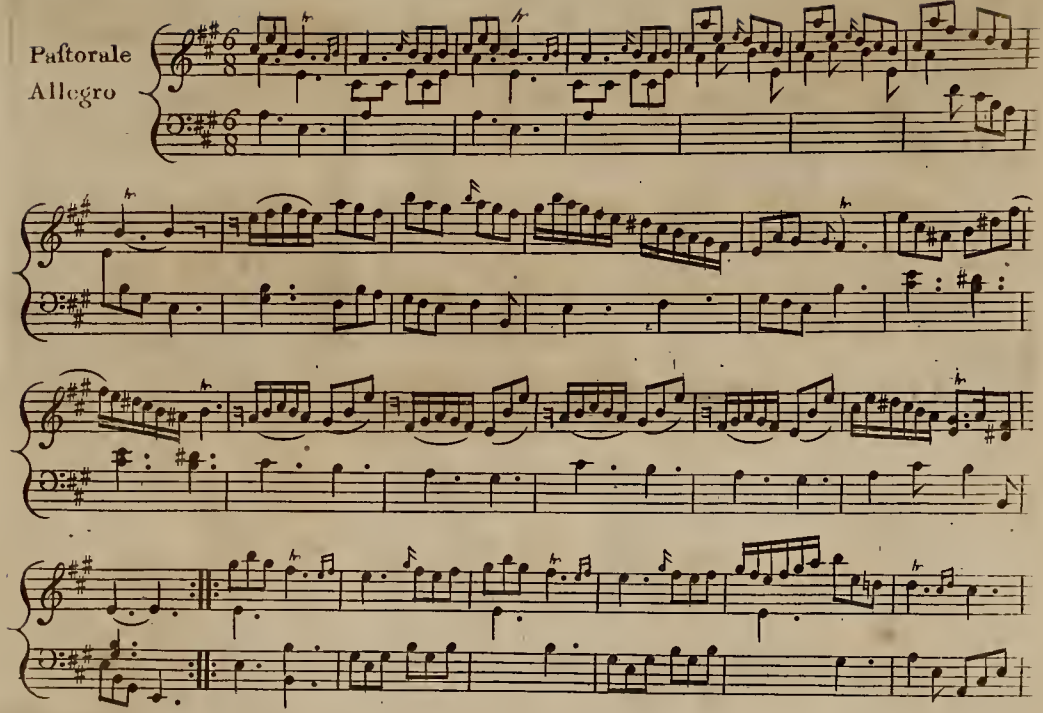
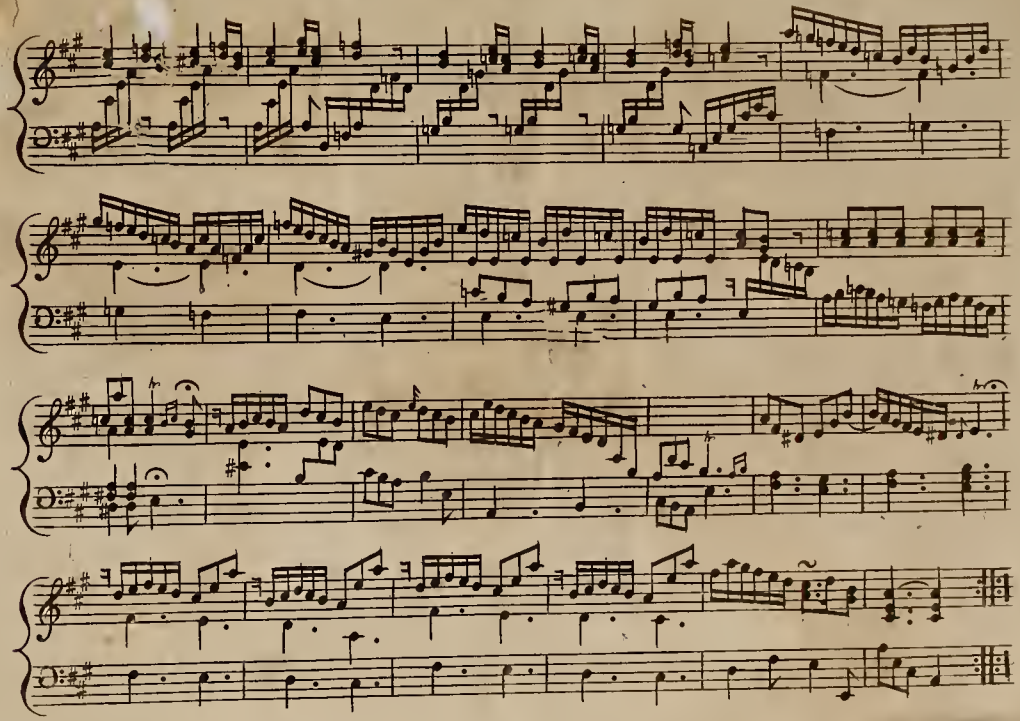

Largo


Segue


Paſtorale
Allegro